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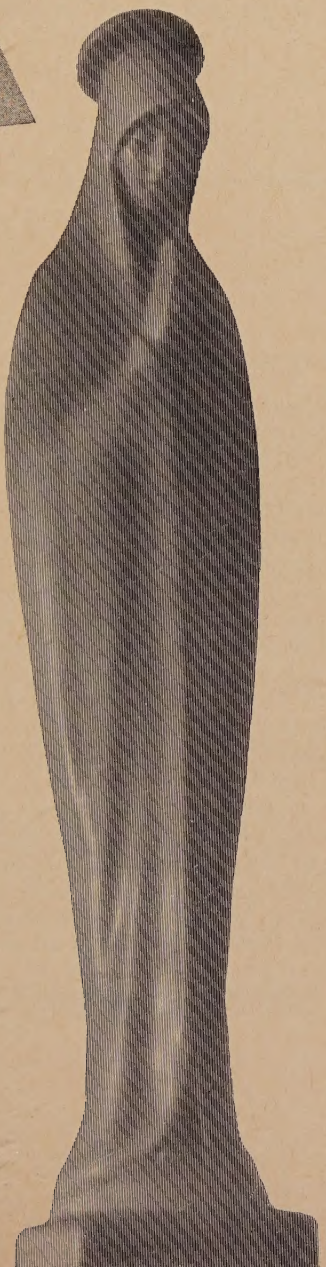
The Christmas Story



CHRISTMAS is a time for poetry; the story of our Lord's Incarnation so staggers the imag nation that no other means than poetry can adequately express it. Music is the poetry sound, and verbal imagery expressed in rhythm is the poetry of words. The rapturous wor of the New Testament depicting the Christmas story are clothed in verbal music. "Glory God in the highest and on earth peace among men with whom he is pleased." Or "And a angel of the Lord appeared to them, and the glory of the Lord shone around them, and th were filled with fear." These are not narrations of a prosaic event; these are poetic utteranc of the highest order.

If you listen to the Christmas story as if you had never heard it before, you become aware of the tremendous sweep of events, of the supernatural awe that permeates the narrative, of the glorious proclamations that seem to be scored for trumpets and brass. Yet, at the same time, one is aware of stillness and silence, of great tenderness, of the warm humanity surrounding the birth of a little babe. The great theme of Christ's divinity and humanity is summoned forth at the very outset: "Emmanuel, God with us."

At many points the story seems to be much like the ordinary birth of an ordinary child: "And she gave birth to her first-born son and wrapped him in swaddling cloths, and laid him in a manger, . . ." On the other hand, it is a story like none ever heard before: "And suddenly there was with the angel a multitude of the heavenly host praising God. . . ." At times there seems to be a tremendous urgency to say, "He was like us, in every respect"; at other times there is the overwhelming urgency to say, "He was Divine, the Son of God, God with us."

Now what has all of this to do with drama? The immediate answer is that this is drama, the greatest known to mankind, yet not drama in the modern use of the word. There were no footlights, no make-up, no make-believe. There was instead true "drama"—the event in reality. Drama is identification or empathy—that mysterious act of entering into the feelings of another life. Can we say then that such an enormous act of God's entrance into the world in flesh is something we human beings can feel into? Just exactly that. For the mystery of Christmas is that God is accessible, known in reality, experienced—not known merely from hearsay. "God in the flesh." And he comes ever to dwell in our flesh, in this day and time. Through his identification with us we have come to know who he is.

How can such a reality be incorporated into form? Through the centuries painters, sculpt and musicians have struggled to pour into their respective media this reality of the Incarnati Michelangelo, Giotto, Bach are but a few who have created masterpieces depicting the Christm story. Unfortunately, a sister art, drama, has lagged behind. As we look back over the centuri we can find very few plays that seem to be worthy of their subject. Most of the Christmas pl presented in the name of drama have no greatness. In many cases our perennial Christmas p eants defame the Christmas story with their watery interpretation of the Gospel. At best ma hold back a seeking congregation from finding the inner dynamism of the Christian faith. T most urgent need in the field of church drama is to present the Gospel story with all the cand vigor, power and triumph that it demands. Where in the history of drama in the church is su a drama to be found? This author contends that it has yet to be written. No existing Christm

Mr. Warren is director of drama, Scarritt College, Nashville, Tennessee.

n match the great works of music that celebrate the Christmas scene. Not one! Handel's
, Bach's *Christmas Oratorio* and Berlioz's *L'Enfance du Christ* give the *truth* of the Gos-
ır finest modern Christmas drama not only lacks the fine technique or command of ex-
ı in its own realm that these musical works have in theirs, but it also lacks the vision
ese works evidence.

e are two great challenges to the Christian dramatist. The first challenge is to have a
of what the Christmas story really means; the second, to have the talent and knowledge of
dium to write the story with mastery and power. Let us hope and pray that such a person
on come upon the scene.

all of this may sound depressing and defeating. After all we have to live with what we
That's exactly the point. In our present emphases on drama in the church we must pre-
ıat is available and be thankful for it. But if we have a concept of the magnitude of the
ıas story, we will not be satisfied with second best. We will work within the limitations
ist, but now and then we will break these limitations and reach for the stars.

ıother time in the history of Christianity, society found itself in a similar predicament.
edieval church evolved a type of drama that gave utterance to the truth of the Christian
Developing a dramatic structure from "intervals" in the Mass, the church produced a
of tropes, or added pieces, depicting the Gospel in dramatic form. Over a period of four or
ndred years the church and medieval society produced a wealth of plays that satisfied the
es of the people of that time. A few of these plays are little gems of art. At their greatest
esent a concept of God in life that has amazing delicacy, warmth and grandeur.

rama

by James H. Warren

n to a few excerpts from the fragile,
ıl scene between Joseph and Mary in the
ativity play *The Birth of Christ.*

: *Oh, Mary—what sweet thing is that*
thy knee?
It is my son, the sooth to say,
mild of mood.
: *Well is me I did bide this day*
see this good.
rvel mickle of this light,
thuswise shineth in this place;
oth it is a wondrous sight.

ter passage when Mary puts the Christ
n the manger.

. . . Here is no bed to lay thee in,
efore, my dear son, I thee pray,
ce it is so,
in this crib I might thee lay
een these beasts two.
I shall hap thee, mine own dear child,
such poor clothes as we have here.

JOSEPH: *O Mary, behold these beasts so mild!*
They make loving in their manner,
As they were men;
Forsooth it seems well by their cheer,
Their lord they ken.
MARY: *Their lord they ken, that wot I well;*
They worship him with might and main.
The weather is cold, as ye may feel;
To hold him warm they are full fain
With their warm breath,
And breathe on him, it is certain,
To warm him with.
Now sleeps my son, blest might he be,
And lies full warm these beasts between.[1]

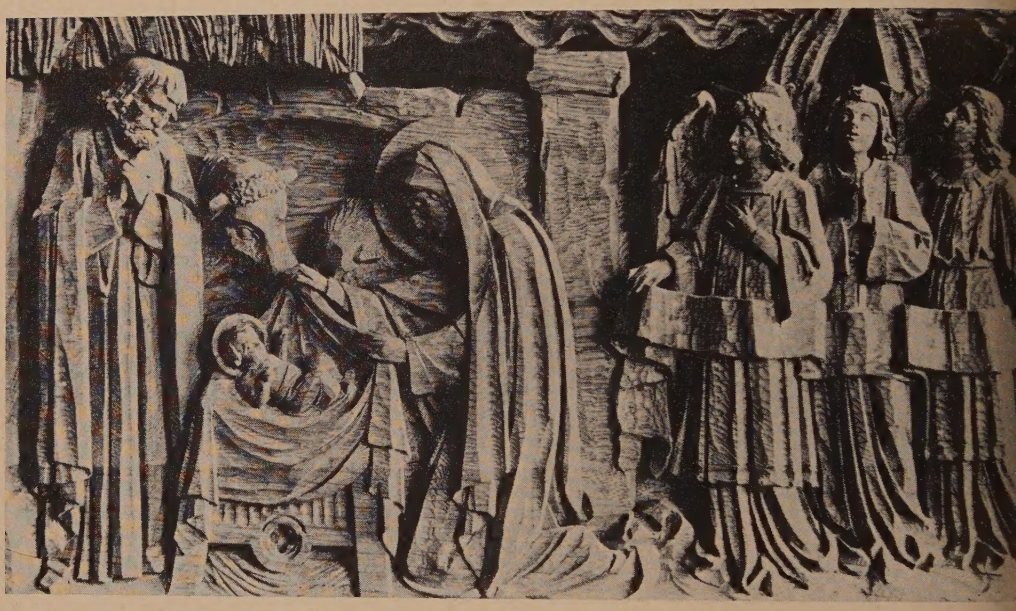
What a rare mood this author has captured. Even the animals seem to be aware of the wonder of the moment. There is a disarming simplicity and naïveté about this whole work that

(*Continued on page 39*)

[1] From *The Birth of Christ* (York). *Religious Drama,* Volume II, pages 99, 100. Meridian Books, Inc. Reprinted by permission of The Macmillan Company.

Three Lions

Holy Family on shield evidences the highly stylized aspect of the wood carver's art.

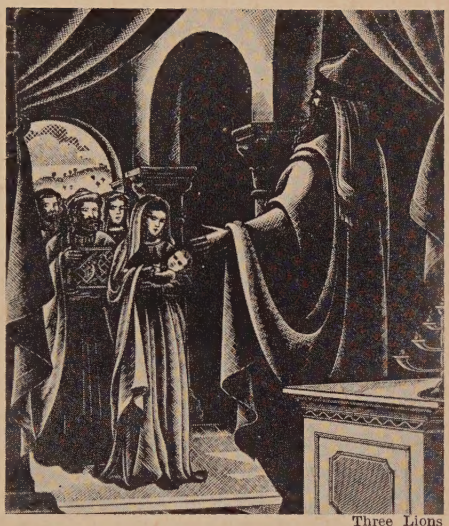


Creche with angels. Solemn faces of Joseph, Mary and angels show their profound reverence as they attend t

ving

Three Lions

The Flight Into Egypt. A wood-block print by Bruno Bramanti illustrates a variation of the carver's technic.



Three Lions

Presentation in the Temple, another wood-block print . . . by Bramanti, pictures the touching episode of Simeon and his *Nunc Dimittis.*

Another type of carving results in the sculptured piece. Here is a Madonna with child.

Carols are different from other hymns; they are so unfailingly joyful. And for good reason. Is there anything in human experience more rapturous to sing about than the birth of the Christ child?

Get an old hymnbook, and take a look at "God Rest Ye Merry, Gentlemen." Do you think that comma after "merry" is a misprint? It isn't. It means just what it says: "God rest ye merry, . . . Let nothing you dismay."

The Puritans of New England missed the meaning of "merry." If you had dared to join a group of carolers on the streets of Boston on December 25, 1659, you would have been

Yuletide celebration included a feast, Yule carol singing and dancing.

As for dancing, in Chaucer's England a tide festival was not complete without karo This karoll (carol) was a joyous dance singing. The participants joined hands circle, a bit like our ring-around-a-rosy, just as much fun. In Chaucer's "Romaun the Rose" he tells of joining a group of maidens, dancing. He speaks of this ring c first as dancing and later as karolling.

Merrie olde England probably got the carol from the French through the Nor conquest. In southern France a *carole* w

in Music

arrested and fined five shillings. The law forbade such Christmas celebrations at that time, not only in Massachusetts but also in Cromwell's England. And in 1825 there was a religious group who were so morose as to recast the above song, leaving out the word "merry." Fortunately this period of sour godliness lasted less than a hundred years.

While New England was trying to stamp out such bubbling good spirits, southerners kept alive the old English observances, including church services reverently attended. On returning from church, there was the well-filled table, and here a balanced dinner meant ten persons on either side of the board. All the kinfolk came home for Christmas, and carol singing was

popular ring dance. In England the "carol" finally came to mean the song wit dance, keeping the folk gaiety of the ori ring dance. Our modern American poin view is nicely put by musicologist Deems T who calls a carol a "song of joy and devot This, indeed, covers hymns and festive s not only for Christmas, but for Easter, May and other seasons.

Why do you suppose so many people to church for Christmas and Easter serv Percy Dearmer, who with Vaughn Williams Martin Shaw edited the *Oxford Book of Ca* thinks that it is the quality of great joy in music which attracts these crowds. The echoes "St. Paul's conception of the frui

always part of the celebration. The old folks said that even the bees in their hives hummed carols on Christmas Eve.

George and Martha Washington knew how to keep Christmas. Their Christmas toast was to "all our friends!" At Mount Vernon the

the Spirit in its challenge to be merry—' and joy come to you.' "

Carols are beloved by the people be they are the people's own—in other words, music. They grew out of the people's jo response to the wonderful news—the glad the almost unbelievable joy on realizing meaning of Christmas: from the mother's lullaby to the shepherd's incredulous wo the overwhelming significance of an angel c and the hushed reverence of oriental kin they bend their knees to a pauper baby.

Mrs. Deinken, free-lance writer, lives in Newark, Delaware.

Mrs. Nolan, free-lance writer, lives in Wilmington, Delaware.

To Saint Francis of Assisi goes the honor of arting the modern custom of caroling. The urch of his day was still remote from the e of the common people and was steeped other-worldliness. Religion seemed to be re-rved for the educated and privileged. Because his great love for the peasants, St. Francis anted to bring the glorious Christmas message these men of the soil. Instinctively, he knew at *seeing* was a better approach to the mind an just hearing, a fact confirmed by modern ducators. So in 1223 he built a real cattle all near the church at Greccio and enlisted e peasants and shepherds of the village to

ay the parts in the Nativity story. Franciscan rethren and plain folk flocked from near and r to see this unusual celebration. Even the mplest soul could understand when he saw e baby "cradled between the ox and the ass." t this celebration, the people sang simple folk ngs about the Nativity—a custom which has sted to this day.

There were Christmas songs, of course, be-re the days of St. Francis. Even the Christians, ding in the catacombs, must have sung quiet mns about the Saviour, and perhaps they ng the "Gloria in Excelsis Deo." Many con-der the "Gloria" the first Christmas carol—e song the angels sang the night Jesus was rn. In A.D. 125 Telesphorus, head of the

English. It came from the workshop of Wynkyn de Worde, apprentice to William Caxton, who brought printing to England. The new book contained popular English folk songs heretofore passed down by word of mouth. These had often been sung by the traveling minstrels. The people were delighted to get away from the severity of the old Latin hymns.

Minstrels and Crusaders, going from country to country, carried with them the welcome message of the carols. The songs they sang were often taken from the mystery plays that thrived for several centuries in medieval Europe. (Mystery, here, is a religious term for an episode of Christ's life.)

One such popular survival of the mystery plays was the "Cherry Tree Carol." Versions of this carol are known in England, Scandinavia, Spain and Mexico. In southern climates a date palm figured in the story. A fifteenth-century Spanish artist commemorated this legend in a sculpture which you may see today at the Metropolitan Museum of Art in New York City.

One of the many versions tells this story: Heavy with child, Mary sees a laden cherry tree and asks Joseph to get some fruit for her. He chides her about the paternity of her child and tells her to let the father of the child pick the cherries. When Mary bows her head and

by Agnes P. Nolan and Lora A. Deinken

oman church, decreed that this song be a gular part of the Christmas service. The Gloria" is preserved in later hymns and carols, ch as "Angels We Have Heard on High" and Heard the Bells on Christmas Day."

Most of the early Christian hymns were writ-n by monks or priests, and trained choirs anted them in Latin. There were no printed mnbooks and the congregation understood ry little.

Shortly after Columbus' discovery of America, ere appeared, at last, a songbook printed in

prays, the cherry tree gracefully bends over so that Mary may have her fill. Joseph is quickly convinced.

After the mystery play carols came the beautiful hymn carols by great religious leaders of the Reformation. Christmas Eve in 1534, Martin Luther, moved by the sight of his own little son Paul in his cradle, took up his lute and sang to the baby, using a well-known folk tune. He made up the words as he went along, telling his little boy of that other Child of long ago. A song

(*Continued on page 41*)

VENI, EMMANUEL

by John C. Bowmer

ONCE again it is the season when men and women sing of the birth of Christ, and one of the hymns that is sure to be sung is No. 83 in *The Methodist Hymnal.* "O Come, O come, Immanuel" is very popular, and it is also very interesting. It has a history which we all ought to know as we sing it.

Let us begin with the words. In the hymnal we are informed that this hymn is derived "From the Latin, 12th century." Probably it is much older. In fact, there is evidence that it was known in Anglo-Saxon England as early as the eighth century. In the meantime, between those far-off days and ours, the hymn has passed through three stages.

The story begins with seven short Latin anthems, or antiphons, which were sung in the service of vespers after the *Magnificat* from December 16 to 23 (omitting 21 which is St. Thomas' Day). Antiphons, as the name suggests, were sung alternately.

The first antiphon began "O Sapientia," and to this day these words are still printed in the Calendar in the English Prayer Book opposite December 16. It is difficult to understand just why they are there, for the singing of antiphons ceased with the Reformation more than a century before the Book of Common Prayer was compiled. However, these Latin antiphons are magnificently written in a style which is reminiscent of the Old Testament prophets, with all their yearning for the coming Messiah. Moreover, and what is more significant, they are free from all reference to the cult of the Virgin Mary which infected so much of the devotional writing of the Middle Ages. Each antiphon begins with the word "O," and thus they are often referred to as "The Great O's of Advent."

The next step came probably in the seventeenth and eighteenth century, although until quite recently the date was thought to be much earlier, when an unknown writer set five of these antiphons in Latin verse, adding a refrain:

Gaude! Gaude! Emmanuel
Nascetur pro te, Israel.
(Rejoice! Rejoice! Immanuel
Shall come to thee, O Israel.)

The work was well done, and during the last century it attracted the attention of John Mason Neale who did so much to recover treasures of ancient hymnody. Others, too, h made an effort to translate these Latin ve into singable English. In the hymnal, sta 1 is by Neale, but stanzas 2 and 3 are by He Sloane Coffin. The first keeps nearest to original, and the last two show a good d of originality, although they are obviou modelled on the Latin.

Here, then, are the three stanzas and stages by which they have come down to us our hymnbook. Other hymnbooks print ot stanzas and other translations. The Bri *Methodist Hymn Book,* for example, prints five stanzas by John Mason Neale. The tran tion which I use here is that of the mu beloved Methodist scholar, Dr. Henry Bett.

I. O EMMANUEL (O Immanuel)—A phon VII for December 23.

(a) *O Emmanuel, rex et legifer noster, spectatio gentium, et Salvator ear veni ad salvandum nos, Domine D noster.*
O Immanuel, our King and our L giver, the Hope of the Gentiles, a their Saviour, come to save us, Lord, our God!
(See Isaiah 7:14 and Matthew 1:2

(b) *Veni, veni Emmanuel!*
Captivum solve Israel!
Qui gemit in exilio
Privatus Dei Filio.
Gaude! Gaude! etc.
O come, O come, Immanuel,
And ransom captive Israel,
That mourns in lonely exile her
Until the Son of God appear.
Rejoice! Rejoice! etc.

II. O SAPIENTIA (O Wisdom)—Antiph I for December 17.

(a) *O Sapientia, quae ex ore altiss prodiisti, attingens a fine usque finem, fortiter suaviterque dispon omnia; veni ad docendum nos vi prudentiae.*
O Wisdom, that comest out of mouth of the Most High, that reach from one end to another, and d mightily and sweetly order all thin come, to teach us the way of unc standing. (See Ecclesiasticus 24:3 a Wisdom 8:1.)

(b) This was not put into Latin, but English stanza reads:
O come, Thou Wisdom from on hi
And order all things, far and ni

(*Continued on page 41*)

Mr. Bowmer is minister, St. Margaret's Methodist Church, Whitley Bay, Northumberland, England.

ainting

na by the Italian artist Roberto Ferruzzi
es the peasant characteristics, the child-
ocence and faith of the young mother.

n of the Wise Men painted on silk by
e artist. Religious News Service

National Gallery of Art, Washington, D.C.

Adoration of the Shepherds by the Venetian artist Giorgione (1478-1510) is typical of the naive, somewhat stark line contrasts of the early Renaissance.

n

ther

Virgin Adoring the Infant Jesus. Terra cotta by Del
Philadelphia Museum of Art

Three Lions

"And Lo, the Angel of the Lord Came Upon Them." A charcoal sketch by the contemporary artist R. Seewald.

"And the Angel Said Unto Mary, 'Fear Not!'" also by R. Seewald.

Three Lions

lia

Philip Gendreau, New York

The Star in the East. Steel engraving by Gustave Dore (1833-1883).

Madonna of Humility. Sculpture by Jacopo Della Quercia.

National Gallery of Art. Washington, D.C.
Samuel H. Kress Collection

LIFT UP YOUR HEARTS

by Herbert E. Stotts

The familiar strains of the Perry Como television theme beckon the viewer to dreams. *Dream Along With Me* can be a call to lassitude or laziness. On the other hand, dreams may point toward higher goals and aspirations as they have throughout the history of the Church.

Each new church is the culmination of a dream. Each new home, college degree, cantata or ordination of a minister is the fulfillment of many dreams.

At Ferrum College, Virginia, Dr. B. M. Beckham dreamed of a mountain campus which would serve students from the town and country communities of the Piedmont area and western Virginia. President Ralph Arthur, his faculty and trustees have helped fulfill and enlarge that dream. Today bulldozers are landscaping a new campus. Many buildings, new and renewed, blend with the verdant beauty of the surrounding hills. The college enrollment has increased from less than 150 to more than three hundred in just six years. Without the dreams, no fulfillment would have been possible.

A central task of any leader in the church, the choir or the family is that of planning for the group. Without it leadership is the boring repetition of yesterday's mistakes. A leader whose dreams are smaller than the abilities of his group is not really a leader.

If you could dream of the perfect church in your home town, would it be something like this?

We would practice the Christian creed. Our members would believe that the purpose of the Church is to increase the love of God and man. We would receive any resident of our community into membership. We would be concerned for the happiness, social and economic welfare of our entire community. We would provide attractive and helpful experiences of worship for all within the parish. Our church would be a working fellowship where men and women accept responsibility for the local church and the world program of Methodism. We would become concerned with helping others more than ourselves. Finally we would be a singing church because we would have such great cause for singing!

Dr. Stotts is professor of Church and Community, Boston University School of Theology.

Prelude: *Come, Thou Long-Expec*
Jesus (No. 84)

As Foretold by the Prophet

"The people who walked in darkness h
seen a great light; . . ." (Isaiah 9:
Mini

Silent Processional: (The choir en
the unlighted sanctuary. They ca
lighted candles to symbolize the Script
just read and move to the altar wh
they kneel until after they sing *O Co*
O Come, Immanuel.)

"There shall come forth a shoot from
stump of Jesse, . . ." (Isaiah 11:1, 2,
12) *Mini*

O Come, O Come, Immanuel (No.
Ch

"For to us a child is born . . ." (Isa
9:6-7) *Mini*

(Lights on)

Responsive Reading:

Minister: Good Christian men, rejoice,
With heart and soul and voice;
Give ye heed to what we say:
Jesus Christ is born today;

People: Ox and ass before Him bow,
And He is in the manger now.
Christ is born today!
Christ is born today!

Minister: Good Christian men, rejoice,
With heart and soul and voice;
Now ye hear of endless bliss;
Jesus Christ was born for this!

People: He hath oped the heav'nly door,
And man is blessed evermore
Christ was born for this!
Christ was born for this!

Minister: Good Christian men, rejoice
With heart and soul and vo
Now ye need not fear the gra
Jesus Christ was born to sa

People: Calls you one and calls you
To gain His everlasting hal
Christ was born to save!
Christ was born to save!

---

[1] All Scripture passages should be read

All Mortal Flesh Keep Silence (No. 594) *Solo*

t meditation

As Viewed by Early Witnesses

Those days . . ." (Luke 2:1-21) *Minister*

o the World (No. 89) *Choir*

rhythmic interpretation may be presented
vo or more persons to symbolize the mean-
f the hymn.)

v the birth of Jesus Christ. . ."

Matthew 1:18-25) *Minister*

Deum Laudamus (choral response—verses 16, 18, and 20) No. 625 *Choir*

ia Patri *Congregation*

The Scene Today

ator: Another day is passing, and the shadowy greyness has already begun to fall across the sky.

ne sun, which only minutes before seemed to be glowing like a gigantic, red-hot coal, is now being swallowed up within the hills.

effective Christmas service using The thodist Hymal *as exclusive musical resource.*

OUR CHURCH

by William A. Hines

houettes of palm trees stand stark against the sky . . . Their leafy branches are spread as if in mourning for a loved one.

here is a gentle, warm desert breeze; the unmistakable fragrance of ripe olives; and a calm, delicate peacefulness about everything.

star appears in the sky.

candle flickers in a window.

he air is somewhat cooler now as we look across the valley. Then, as we glance into the sky once more it seems as if there are a million little fireflies dancing there just for us.

hen we look again we notice that the city has gone to sleep.

Now it happens!

The sky is illuminated with a soft, delicate, twinkling glow. Never before have we seen anything so lovely.

In the uncanny silence which follows we can hear our hearts pounding and feel our lips part in awe as from the blackened background behind the light we hear the most exciting heavenly music we have ever listened to.

It is as if we have been deaf and are hearing for the first time. The tones are like pure gold striking crystal bells. They are hauntingly soft and beautiful.

Never will we forget this experience.

Never will the details of this scene die.

Then we discover we're not the only ones blessed with the opportunity to see and hear such things.

For over the hillside are shepherds who have seen the glory of the light and are listening to the heavenly choir. . .

It Came Upon the Midnight Clear (No. 92) *Congregation*

Narrator: As we continue to watch the shepherds, they panic and try to hide.

They are terror-stricken.

Then an amazing transformation takes place.

The fear in their eyes seems to disappear as from somewhere in the light a form emerges and says: "Do not be afraid! Listen . . . I bring you glorious news of great joy. For this very day in David's town a Saviour has been born for you. He is Christ, the Lord." (Luke 2:10, 11. J. B. Phillips translation.)

While Shepherds Watched Their Flocks (No. 88) (spoken in unison) *Choir*

The Angelic Song (No. 639) *Choir*

Narrator: What wonderful news!

What an exuberant feeling!

Miracle of Miracles, a Saviour has been born!

The world has suffered a long time;

Mr. Hines is associate minister, Armstrong Chapel Methodist Church, Indian Hill, Ohio.

thousands of years have passed by; men destroy one another, but tonight . . . all time stands still. The whole world seems to be honoring this event with a solemn, silent tribute.

The star burns on.

The heavenly music caresses the weary world.

The shepherds know fear.

And far off in the East three Wise Men see the star burn into the skyline.

So the Kings of the East are off to follow a star, through a silent night, on a strange journey to an unknown land.

They ride on, carrying gifts, in search of a baby.

Many roads are traveled and streams are crossed.

They follow the star to a garden gate; through a pasture to a cattle barn.

They loose the door latch and open it and walk past a squawking red hen and a flock of roosting pigeons.

They move a cow to one side. . .

There before them lies a little pink baby!

Shocked and surprised are they to find Him where sheep and goats have slept the night before, but still this is where the star has guided them, and so they approach the young woman with gifts for her chil

We Three Kings (No. 102) C

Offerings and Gifts for the Christ Child

Choral Amen C

Narrator: "That's strange," we remark, "wh is the wise King Herod? He should be h to honor the Saviour."

A little voice answers, "He's afraid he'll his throne . . . afraid he'll lose his thro

"Well then . . . where are the wise Pharise

Again the answer comes, "Too arrogant; proud; too arrogant; too proud."

"Where are the wise priests and scribes? T should have known!"

The voice says, "Too pious; too pious."

"Only three wise men in all the world?

Only three who would travel alone and with unshaking faith?

It doesn't seem right.

I wonder just who, when the last soul earth is counted, will be considered men?"

And the tiny voice returns,

"Not necessarily those who wear the cro nor those who hold titles of doctor, law or priest; but those who amid turmoil strife set out to follow the star."

(*Continued on page 42*)

on the folio

WHEN MORNING GILDS THE SKIES by John Dressler is a new hymn-anthem just released by Abingdon Press. Mr. Dressler, director of music at First Methodist Church, Sylacauga, Alabama, uses the familiar Barnby tune with special effectiveness. This anthem should appeal to even the smallest mixed choir and congregation, as well as to youth choirs in larger churches. Male voices have the melody throughout except for two short phrases.

GOD BE IN MY HEAD by C. Armstrong Gibbs is a new SATB setting of the familiar prayer. This should be sung with a quiet reverence throughout—slowly with extremely legato lines. The value of the quarter note remains constant through the frequent meter changes. The half-step intervals should receive careful attention to assure absolute perfection of intonation.

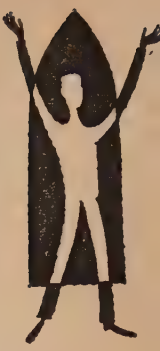
ST. ANNE by Joseph Clokey is a setting of the well-known hymn tune included in the collection *Thirty-five Interludes on Hy Tunes* (MZH $3.00). All of these short pi are written in trio style and comprise a b of excellent service music. Two or more may combined if a longer prelude is desired. All easy to moderately difficult.

WE SING OUR PRAISES NOW TO THE an arrangement of the familiar Farrant mel generally associated with another text. T straightforward setting should have widespr use among choirs needing good SAB mate It is also available in SATB and SSA arra ments from the same publisher.

WINDS THROUGH THE OLIVE TREE by the California composer Ruth Bamp whose hymn dramalogues and descants are known to readers of MUSIC MINISTRY. T delightful carol is easy to learn and can sung by most junior choirs. It is discussed *Music for Juniors,* page 34.

TRAINING YOUTH CHOIRS

by Basil Roark



Breathing

ien we begin studying voice, we learn that tone is air converted into vibrations as ses over the vocal chords. In order for the ing sound or tone to be even and steady, reath must be controlled. To establish such ol, the singer needs to learn how to use liaphragm correctly. This is the muscle surrounds the lungs at the bottom of the cavity. To locate the diaphragm, place p of a finger at the base of the breast bone make the effort of blowing out a candle. throb felt is that of the diaphragm. Now a series of short breaths, imitating the ng of a dog. This shows the action of the ragm. As you inhale, the diaphragm moves ward and outward—expanding to make for complete expansion of the lungs.

good exercise to develop control of this e follows: Begin breathing rapidly, grad- slowing the rate of speed. As you do inhale and exhale more and more air. As iaphragm muscles are strengthened, it will ne easier to control the amount of air ex- and to keep it flowing evenly. When the h is exhaled unevenly, an objectionable to appears in the voice.

Posture

sely related to correct breathing is the r of posture, for it is impossible to breathe tly unless posture is correct. One way to establish good posture is to raise the arms the head with palms of hands together. a deep breath and hold it while you the hands to your sides, relax shoulders eep chest high as you exhale. When sing- whether sitting or standing, the chest always remain high so the rib cage will prevent the lungs from achieving maxi- expansion.

ien practicing either of the exercises above, eginner may experience some slight diz- , as he will be taking more oxygen into ody than is normal. He should not be alarmed but should rest a few minutes, then begin again. When deep breathing becomes habitual, such dizzy spells will disappear.

The Ear

As breath passes across the active vocal chords, vibrations of air or sound waves are set in motion. These vibrations are meaningless until they are received by an intelligent "receiver." Such a receiver is the human ear and mind.

When sound waves reach the ear, they set in motion the drum of the outer ear. This is a thin membrane located at the end of the ear canal about an inch and a quarter inside the head. The middle ear contains a chain of three small bones, linked together in lever fashion, which transmit the vibrations to the inner ear. These bones are called hammer, anvil and stirrup. Their action decreases the size of the vibration but increases the pressure variations. Also connected to the middle ear is the Eustacian tube, the other end of which is in the throat. This tube permits relief of excess air pressure on the ear drums by yawning or swallowing.

The inner ear contains the cochlea which resembles a small snail's shell. It is located in one of the hardest regions of skull bone and contains a liquid and many small and delicate membranes and fibers sensitive to various parts of the pitch range. In turn, a great number of tiny hair cells are set in motion, which vibration is recorded by the auditory nerve cell and sent to the brain for translation into meaningful sound.

Additional Resources

Full-Throated Ease by James T. Lawson, M.D., explains the physiological process involved in good voice production. Many explanatory illustrations are included. (BK) $2.25.

Natural Singing and Expressive Conducting by Paul W. Peterson acquaints readers with the fundamental principles of good singing, offers an introduction to advanced vocal technics, and includes a section on choral conducting. (BL) $3.50.

Roark is director of music, First Methodist h, Atchison, Kansas.

by Lloyd Pfautsch

CHORAL TEC

Our last article ended with the suggestion that a choir can profit from singing only the vowel sounds of a text. To the advantages listed previously let me add that the choir will become more aware of the wide variety of movements the tongue, lips and jaw make to shape the vowel sounds. They will be quite surprised to note that in some works only a few different vowel sounds are sung and that the same vowel sound often succeeds itself, hence stability in formation and movement from one vowel formation to another is required. They will also be quite astonished to note that in other works vowel sounds change rapidly and that rarely does the same vowel succeed itself, hence great muscular agility is required in shifting from one vowel to another. Care must be exercised to obtain pure vowels through correct placement of the tongue at the lower gum line, correct medial movements of the tongue, correct aperture of the lips and correct ascent and descent of the jaw in forming the vowels without excessive tension, or, in other words, with only the requisite amount of tension involved in moving the tongue, lips and jaw to correct positions.

Reference was made previously to diphthongs and triphthongs. I have found that many choir members do not know how to sing them even when they know what they are! In diphthongs, movement to the second vowel sound too quickly is the most common mistake. As an example, consider Wesley's *Lead Me, Lord,* specifically the line "Make Thy way plain before my face." The singer faces a succession of the following diphthongs: "ehih," "ahih," "ehih," "ehih," "ohuhr," "ahih," and "ehih." Note that "ehih" appears four times in the sequence of seven diphthongs. Singing solely on vowel sounds will make this obvious and will underline the importance of producing every "ehih" exactly alike. The danger is that singers will tend to move to the second vowel sound too soon. Thus one hears an exaggerated and unnatural emphasis on the second sound in the diphthong and a tendency to move towa the following consonant, thus endangeri rhythmic flow and accuracy. Every choir shou learn to sustain the initial vowel sound in a diphthong until they are almost ready to part from the note value assigned to the syllal and at the last fraction of a second to add second vowel sound. However, there are so instances when the second vowel in a diphtho is obscured or even bypassed because of rhythmic pace.

Consider the chorus from Mendelssoh *Elijah,* "Lord, Bow Thine Ear to Our Praye Overlooking the triphthong "our," we ha "ah-oo," "ahih," "ihuhr" and "ehuhr" whi follow in rather rapid rhythmic successio Many choirs sing this text as if no diphthor were involved. In this instance, the choir m be taught to move more quickly to the seco vowel sound in the diphthongs (with exception of "ehuhr" in "prayer") so that diphthong is not obscured, although care m be exercised lest the movement come quickly. As a general rule, the glide in diphthong should always be related to the n value assigned to the syllable and to the tem of the choral work. The same rule applies singing triphthongs, except that two vow sounds must be added to the initial sustain one.

Many conductors do not realize that fau vowel formations contribute to poor intonati They chastise a choir for pitch problems a expect them to improve just because they ha been told they are singing flat. Using the p cedure mentioned above, involving a check each singer's vowel formation, both conduc and choir will hear that, in addition to obta ing a more uniform vowel sound, pitch w have improved. Any distortion of the ba vowel sound will alter the pitch sufficiently make the sections sound out of tune. As experiment, ask your sopranos to sing an " vowel sound. Select only those sopranos w can sing it correctly. Some will discover th they are actually singing an "ih"; others, "e and a few, "ah." Correct the faulty prod tion and add those who previously had sung

(*Continued on page 42*)

Dr. Pfautsch is professor of Sacred Music and Director of Choral Activities, Southern Methodist University.

like to take a few lessons just to learn
o do with my feet," said a matronly
teacher. "My church has just installed an
and I'm the only person to play it." To
organist was simply a good pianist who
arned what to do with his feet. Nothing
be further from the truth!
le most organ teachers insist that a stu-

ICS

ave a thorough technical foundation as a
before beginning organ study and many
age continued piano study and practice,
technic builds upon the piano founda-
ut goes much further.
NO PRACTICE. I am convinced that
iest organists are also quite competent,
excellent, pianists. Many problems of
ng and dexterity can be worked out at
iano before they are practiced at the
One college requires all its organ majors
ctice two hours of organ and one hour
no daily. Piano practice for these stu-
centers on technical studies, problem pas-
in their organ repertoire and selections
ontrapuntal literature.
ular piano practice helps keep fingers
yet flexible, and although certain types
board facility transfer from piano to
a word of caution needs to be spoken.
h piano and organ fingers should attack
om only a very short distance above the
rface. High finger action increases the
for technical error.
UCH. In piano playing touch is asso-
with tone control. In organ playing it
re closely related to degrees of detach-
legato, staccato, semi-staccato. In both
the finger should depress the key quickly
rmly to the bottom of the keybed. If
procedure is not followed at the organ,
nt pitches might sound at slightly differ-
nes because the contact wires underneath
ys might be imperfectly aligned.
erfect legato is an early goal of all or-
. Here is where piano technic alone is
uate, for the pianist relies heavily upon
the sustaining pedal to accomplish legato
g. The organist accomplishes legato by
que system of fingering which involves
glissando, substitution, and crossing

by V. Earle Copes

ORGAN

longer fingers over shorter ones or passing shorter fingers under longer ones. We shall treat these technics in detail later. In general, legato playing at the organ is perfected by co-ordinating exactly the depression of one key with the release of a preceding one. The organist should listen constantly to make sure his co-ordination is exact in this regard. There should be neither an overlapping of tones nor any space between them.

Staccato organ playing is not the same as staccato piano playing. The dot over a note in organ music means taking away exactly one-half of the note value, although this rule may be tempered by acoustical conditions. The most effective staccato touch is developed primarily by use of the wrist, for thus the attack and release of the note are controlled by one set of muscles rather than by five as in finger staccato. A staccato sequence will be more uniform if played with wrist action.

To develop a wrist staccato, begin by practicing scale passages slowly with an equal time duration following each up and down motion of the hand, using the wrist as a hinge. To facilitate, count steadily 1, 2, 3, 4, 1, 2, 3, 4, etc., depressing the key firmly on counts 1 and 3 and raising the hand quickly on counts 2 and 4. At first the action may be exaggerated, but gradually, as speed is accelerated, the finger tips should be kept closer to the key surface. In a very rapid passage the wrist and finger action are almost imperceptible.

Semi-staccato touch is indicated by a short line placed over a note in the score. This is an intermediate touch, halfway between legato and staccato. Usually one-fourth the value of the note is subtracted from its duration. This touch is often used in climactic passages where large chords are slightly detached from each other for purposes of accent or because it is impossible to play them legato.

To practice this technic, play consecutive triads with either hand using wrist action and counting 1, 2, 3, 4 for each, releasing the chord on the fourth count. Raise the wrist just high enough for the fingers to clear the keys as you move to the next chord. Be sure that all notes in the chord are attacked and released simultaneously.

MUSIC FOR JUN

by Mur

St. Francis of Assisi is often called "the father of the Christmas carol." In 1223 in Greccio, Italy, St. Francis burst into joyous song as he surprised his followers with the first Nativity scene. He put straw on the floor of a nearby cave and arranged real people and a live baby for that first crèche. He even placed real animals around the manger to add to the authenticity of the scene. St. Francis was so delighted by the response as people saw the holy scene that he led them all in songs of praise to the Christ child. From his jovial singing came a new idea for celebrating Christ's birth—the singing of sacred carols.

This Christmas as juniors sing carols, they will find new appreciation by learning about St. Francis. He was born in 1182 in the Italian hill town of Assisi. He was carefree in his youth, possessing a quick sense of humor and a fine voice. His association with some of the young men of the village led him into many escapades and fights. After one of these episodes he questioned the value of this way of life and dedicated his life to following Jesus as perfectly as he was able, taking love as his creed. Preaching in the open air, on street corners, public squares and in the fields—his message was the same everywhere: love for all mankind. St. Francis was convinced that there is great joy in serving Christ. He called himself and his followers "God's jugglers." "Is it not true," he said, "that the servants of God are really like jugglers, intended to revive the hearts of men and lead them into spiritual joy?"

Most of Francis' life was spent ministering to the sick and poor. He was especially fond of the out-of-doors and dearly loved all the creatures of God. He expressed this love in his "Canticle to the Sun," written shortly before his death when he was ill and nearly blind. We are familiar with a part of this poem translated by Dr. William Henry Drape "All Creatures of Our and King" (*The Metho Hymnal,* No. 65). In t stanzas St. Francis praises for the sun and moon, wind and clouds, w fire, flowers and fruits. A different transla is found in *The Whole World Singing.*

Today you may travel to the town of A and visit the Church of St. Francis—actu three churches built one above another. Fra tomb is at the lowest level. The walls of uppermost building are decorated wtih fan paintings by Giotto (1276?-1337?), depic events in Francis' life. One of particular int shows him preaching to the birds (see illu tion).

St. Francis died at an early age, but his was filled with joy and love. His sincere tempt to imitate Christ gained many dev followers, and his Order of Franciscans bro about a great religious revival.

Clyde Robert Bulla, well-loved writer of dren's books, is the author of an excellent for juniors, *Song of St. Francis* (C-J $2.75).

Explore the Hymnal

GENERAL PURPOSE: To help juniors bec familiar with the great hymns from our C tian heritage; to lead them as they grow their appreciation for these hymns as a so of inspiration and guidance for Christian li

O Come, All Ye Faithful
The Methodist Hymnal, No. 96

This is one of the earliest Christmas ca It has been translated into at least one hun twenty languages and dialects. The comes from the Latin, but its origin is known. Some scholars believe it was use St. Francis as a Christmas dance around crèche. It may have been written by

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Mrs. Alford is director of children's work and d First Methodist Church, Glendale, California.

entura, an associate of Francis. Juniors
o sing the refrain in Latin, *"Venite*
us, Dominum." They may be encouraged
apose their own descant to this melody.

The First Noel

Methodist Hymnal, No. 97; *Singing Wor-*
. No. 86.

s folk carol is a medieval shepherds' song.
s may be curious about the meaning of
ord "noel"; it is a French word derived
the Latin term for birth. The English
g "nowel" is archaic. It is defined as "a
shouted or sung as an expression of joy
ristmas." Verses of this carol may be
by a soloist with the entire group joining
frain.

Anthems

Winds Through the Olive Trees
Tidings of Joy

se two-part Christmas anthems are recent
sitions by Ruth Bampton. The first is a
effective description of the night Christ
rn. (See Music Folio.) *Tidings of Joy*
adaptation of a familiar text by Nahum
While Shepherds Watched Their Flocks.
usic is based on a lively Lithuanian carol.
irst stanza is two-part; the second, two-
ith simple descant which might be played
e, violin or recorder. (MZH $0.20.)

Establish a Picture File

close relationship which exists between
religious art and sacred music suggests
ed for an adequate picture file. Included
be reproductions of famous paintings
oodcuts, pictures of well-known statues
otostats of pages from historic books and
ents. Useful pictures may be found in
ations, such as *The Christian Home,*
her, Child Guidance, International Jour-
Religious Education and *Ideals.* Inex-
e reproductions of famous paintings are
ble from the Metropolitan Museum of
ew York City; the Huntington Library,
arino, California; and the Louvre, Paris,

Curriculum Music

owing are songs to be used with Closely
d Curriculum, Part II, for January-Feb-
March. Number 1 indicates songs printed
riculum materials; number 2, songs sug-
by curriculum; number 3, other appro-
songs. Sources are indicated as follows:
il's book; MH: *The Methodist Hymnal;*
inging Worship; HJ: *Hymns for Junior*
ip; J: Music for Juniors.

COURSE IV: IN WISDOM AND IN STATURE

Unit III: The Bible Around the World

1. "The World One Neighborhood" (P, p. 6); "How Lovely Are the Messengers" (P, p. 10); "Let the Song Go Round the Earth" (P, p. 19).
2. "Good News" (*The Whole World Singing,* p. 111; J, Jan., 1959); "We Give Thee But Thine Own" (SW, No. 33; MH, No. 610).
3. "Go Ye Who Bear the Word" (HJ, p. 88).

Unit IV: Exploring and Using the Bible

2. "Book of Books" (SW, No. 9; MH, No. 390; J, Oct., 1959); "Faith of Our Fathers" (SW, No. 113; MH, No. 256); "All People That on Earth Do Dwell" (SW, No. 30; MH, No. 13; J, Nov., 1959).
3. "The Word of God" (HJ, p. 68).

Unit V: When Easter Comes

2. "Life Triumphant" (SW, No. 109); "The Glory of the Spring" (HJ, No. 21); "We Would See Jesus" (SW, No. 20; MH, No. 113); "Thy Works of Love" (HJ, p. 49); "For the Beauty of the Earth" (SW, No. 75; MH, No. 18); "Christ the Lord Is Risen Today" (SW, No. 105; MH, No. 154).
3. "Rejoice, the Lord Is King," stanza 1 (MH, No. 171); "The Day of Resurrection," stanzas 1 and 3 (SW, No. 110; MH, No. 159).

COURSE V: THE WAY OF GOOD WILL

Unit III: A Fair Chance for All

1. "Be Strong" (P, p. 32); "Where Cross the Crowded Ways of Life" (P, p. 80).
2. "Father, Hear the Prayer We Offer" (SW, No. 45); "Workers Together" (SW, No. 55); "O Master of the Loving Heart" (SW, No. 23).
3. "The Brotherhood of Man" (HJ, p. 99).

Unit IV: The Story of Jesus

1. "At Work Beside His Father's Bench" (P, p. 63); "O Rugged Master of the Hills" (P, p. 68).
2. "O Master Workman of the Race" (SW, No. 56; MH, No. 118); "We Would See Jesus" (SW, No. 20; MH, No. 113); "All Creatures of Our God and King" (SW, No. 4; MH, No. 65); "All Glory, Laud, and Honor" (SW, No. 101; MH, No. 128).
3. "Lift Up Your Heads" (MH, No. 126).

(*Continued on page 42*)

MUSIC FOR PRIMARIES

by Dorothea M. Queen

"Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance; . . ."

As Mr. Manning played through "My Dancing Day" in preparation for choir rehearsal, he recalled the days at graduate school when carols were discussed. Until then a carol had been a charming song used at Christmas, proclaiming the birth of the Christ child. Now he knew that the word "carol" had a dancing origin and once meant to dance in a ring accompanied by singing. The carol "danced" because it was so Christian, echoing St. Paul's conception of the fruits of the spirit in its challenge to be merry. He remembered reading that "to take life with real seriousness is to take it joyfully, for seriousness is only sad when it is superficial: the carol is thus all the nearer to truth because it is jolly." How true! Yet how far Christian churches have departed from this concept in their somber, long-faced attitudes concerning anything relating to religion!

Mr. Manning brought the carol to a close and began to think further about Mrs. Layton's desire to continue enriching the worship experiences of her primary boys and girls. He wondered if rhythmic motion might be brought into the Christmas music, adding to their already successful adventures in creative song writing and making and playing primitive instruments. Playing "My Dancing Day" brought Mr. Manning a desire to restore the carol to its rightful setting. After the Reformation Protestant churches limited the use of painting, sculpture, drama and particularly religious dance. However, there were many evidences during the past twenty to thirty years that drama was finding its way back into the chancel. Rhythmic choirs under the courageous leadership of Margaret Palmer Fisk began to appear in the 1930's. Since then many similar groups have developed where congregations were willing to accept this art form as worship.

Mrs. Queen is director of children's work, New York East Conference board of education.

Mr. Manning considered the possibilit within the primary group. Rhythmic moti was certainly a dynamic part of every chil life. One need only to step out on the avera elementary school playground to see all variet of hopping, galloping, jumping, leaping, r ing, running, skipping, sliding, pushing, falli striking, swaying, turning, twisting, bounci dodging. This is the child's very existence; a we wonder why he can't sit still for one ho and "be good" in church school! "Now, childr let's all stand up nice and tall and sing o favorite song, 'See the Farmer Sow the See Let's keep our feet still and our hands by o sides." (What torture! "Dear Teacher, *ple* let us *be* the farmer and walk around sowi the seed. Then let us *be* the seeds and play if we're growing!")

How much motion could be brought i the Christmas music for primaries? And h could it be started?

Early Hebrews celebrated high festival casions with dancing and singing. Bands of grims marched from villages to the Temp singing Psalms, playing instruments and da ing. This custom of processionals is practica all that is left of movement in the ritual our modern churches. Since it is widely cepted, it would seem that a processional pilgrimage would be an effective beginning. least little people would have a chance stretch muscles cramped from sitting arou tables for an hour or more!

The story of Brother Francis and his liv crèche can provide a perfect setting for t type of movement. The villagers, carry lighted candles (small battery candles are saf to the crèche in the church on Christmas E come from several directions in the room si ing a carol, such as "Bring a Torch, Jeanne Isabella." During the first stanza the villag might circle the crèche several times. During second stanza the procession should slowly co to a stop and the singing should be soft clear. The third stanza is an appropriate t for kneeling. After a few moments of adorati the procession may wind its way back to village, continuing this carol or singing

A processional brings some movement, igh limited, to the children and also des an opportunity for worship as the en kneel around the manger.

k music provides endless possibilities for atization with rhythmic motion. A Spanish ong "There Is No Cradle Ready" (*Hymns imary Worship,* No. 66) can be made into rming ring carol. Vivian Morsch in *The of Music in Christian Education* (WP suggests that "the movement around the nay be interrupted to pound with a ham- s Joseph did, and to peep at the baby with the mother." Guitar accompaniment to arol will help maintain its Spanish flavor. e Burgundian carol "Pat-a-pan," with its ıtful text, provides further opportunities ythmic expression. Now we can add drums pipes to the circling and singing! The g of this carol in *Together We Sing* (WF has a flute obligato which adds to the , and simple hand drums, recorders or made pipes bring reality to the text. The ng in a ring may be simple skipping steps ated with clapping hands or holding s and circling. This song seldom fails to it the children.

e ballad carol has been popular for hun- of years. Everyone loves a story, and when , instruments and dramatic interpretation pany the story, it is much more effective. Lovell Thomas in *The Whole World ng* offers suggestions for a Christmas in co. Although the songs referred to are per- a bit mature for primaries, the ideas may propriated for use with younger children. Thomas' book has other dance carols— concerning shepherds (page 89) and an- about animals (page 92). Don't overlook elicate Japanese carol "Birthday Presents" 96).

hough there is present in the materials ioned great opportunity for creative ex- on by the children, there is still a tre- ous field of creativity in movement yet ıched. The field of modern dance is a vast nd not to be dealt with at this point. It ough to say that to arrive at the stage of *creative movement* with children takes insight, patience and understanding, not ention skill. Leaders themselves must be to break from traditional concepts of h school procedures. Studying the chil- and observing their naturally creative ments in play will help reveal how much is to creative movement. Emma Sheehy r excellent book *Children Discover Music Dance* (HH $5.75) tells us that we are ng children in real creativity when music is the sole stimulus of dance. We do not tell children what to *paint*. We simply give them paper and brushes and free them to experiment. In movement, however, we play the music and ask the child to listen, then "do what it says." Or we play the music and allow the children to do whatever they please regardless of the accompaniment. In the first case the child's creativity is limited; in the second, music ceases to have meaning as related to movement. However, not a few have gone beyond the bounds of limitations of music and are working freely with children in the field of movement exploration itself.

Alice M. Snyder in *Creating Music With Children* (MJ $2.50) tells us that "Creative rhythms help a child to express through body movement what he feels or thinks. Just as it is possible to tell a story through the medium of words, color, or sound, it is possible to tell a story with our bodies. A child creates his ideas in action." [1]

Worship in the church school at Christmas or at any other time may be a tremendously enriching experience for children when freedom of expression is allowed. Worship has three basic, symbolic movements used from earliest times in all religions. The first is humility. As man has become aware of the greatness of God, he has knelt. The second universal symbolic gesture has been the centering of one's hands in meditation and prayer. Christians, Hindus and Buddhists alike use some variation of this gesture—a cessation of all activities and a centering of the soul's desire for spiritual guidance. The third is the upward reach of praise and joyous exaltation together with the upward look.

Children are able to understand these basic movements when a sensitive, dedicated leader sets the example through her own attitudes and movements. Having learned these basic attitudes, children may be freed to express themselves as the environment and mood of musical setting inspire them. Blessed is the leader who can provide this wholesome, rich climate for growth in worship experiences.

Mr. Manning closed the organ console and turned to keep his appointment with Mrs. Layton. He would help wherever he could with any of these ideas. A quotation from Fra Jacapone da Todi (c. 1270) came into his mind:

"Oh, that each one who loves the Lord would join in the dance, singing of his devotion."

(Continued on page 41)

[1] Reprinted by permission of the copyright owners, Mills Music, Inc.

MUSIC FOR THE Small Congregation

by Robert E. Bliss

Often directors make the mistake of stepping into a new position and accepting the status quo without making an effort to discover new talent. When a church employs a new director, it usually hopes for some increase in the program, some new outreach. If the preceding director has been on his toes, he will have left a list of prospective members for all choirs. If he has not been so thoughtful, you should start such a list. Even if expansion is not the immediate goal, you should have a list of prospective members to call on when a vacancy occurs.

There are many ways of discovering new choir prospects. After you are established in a church, people desiring choir membership might present themselves, but at first you must seek them. Discuss this matter with the music committee; each person on that committee will undoubtedly know of some potential choir member for the adult choir. He also might have children that are not enrolled in the youth choir program. Get the music committee to function as an enlistment team—never, of course, actually enrolling members but extending an invitation to visit the director and providing names of prospects.

The ushers also have opportunities for choir enlistment. These men are in constant contact with the congregation, and if they keep their ears open, people who might never have been discovered will become prospective members. Help for recruiting may be secured from church school teachers, board members, organization officers and other laymen interested in the music of the church. Your choir members will probably know of others that should be singing—perhaps their husbands or wives.

One positive way of building the adult choir is to make it a husband-wife activity. What better experience could be had than attending choir rehearsals together and enjoying the fellowship of other musical couples?

Every source of new choir membership should be investigated and reinvestigated. You should constantly be adding new names to your prospect list. Conspire with the entire congregation to listen for good voices in the worship service. This procedure also encourages members to become acquainted with new people.

Whatever methods are used for recruiting, if most of the work is done by others, you will have more time for the technical aspects of the program.

Many of these ideas work equally well with children. Parents are usually happy to have their children take advantage of the opportunity to sing in a good choir. Church school teachers are often willing to help recruit members for the choirs and are happy to see the pupils take advantage of such weekday religious education.

In every church standards must be established for choosing choir members. The choir is more than a singing group; it is an organization for leadership in worship, and the members must be willing to accept this responsibility. Even if your standards for membership involve only an interview to explain the program and to determine the interest of the individual, some kind of membership requirement should be established. It is hoped that musical standards will be included, at least the ability to sing a simple hymn in tune. The one rule I would insist upon is that invitation to choir membership be extended only by the director.

This interview would not eliminate those already in the choir, but you should know what talent you already have in order to set standards for the future. Quite obviously you cannot establish the standard that a choir member must be an excellent reader if none of the present members can read music. Set the musical standards for future members slightly above the present level and work to bring present members to that level. As the choir improves, standards may be raised.

Many directors are afraid to set a requirement for membership or to request interview for fear of losing old members and frightening prospects. This fear is rarely justified. Human nature makes us desire to be part of a select group, and persons are attracted to an organization that requires accomplishment for membership.

Mr. Bliss is music director, Highland Terrace Methodist Church, San Antonio, Texas.

. . . in Drama

(*Continued from page 3*)

ays both the divinity and humanity of the tmas story in one delicate stroke.

ter medieval drama often mingled the rous with the divine. In the midst of a and reverent moment some medieval as introduced scenes that are almost farci- n nature. This was due not to irreverence o a spontaneous feeling for the deep hu- ty of the Christmas events. Listen to the g words of a woman in the Coventry Na- play *Herod and the Kings* when she chases of Herod's soldiers who has come to kill abe.

D WOMAN: *Sit he never so high in saddle,*
t I shall make his brains addle,
d here with my pot-ladle
Vith him will I fight.
hall lay up him as though I wode were
th this same womanly gear;
ere shall no man stir,
Whether he be king or knight.[2]

e also the way medieval people conceived al characters in terms of their own lords, ts and peasants.

e best medieval scripts possess aliveness spontancity. They are fresh, vibrant and ning. And beneath their naïveté lies a con- of God that is hard to find in modern a. These old dramas may seem uncompli- and simple to modern congregations, yet th their artlessness they reveal a proclama- of faith that comes from deep wellsprings lief and experience. Perhaps the best avail- volume of medieval plays is *Religious a*, Volume II (MV $1.45).

dern dramatists have presented a few plays depict the Christmas story with some de- of imagination, insight and skill. Perhaps most widely known is Stephen Vincent t's *A Child Is Born*. Originally written for , it has subsequently been presented on sion and the stage, and Bernard Hermann ade it into an opera. It is the simple story innkeeper and his wife whose dreary lives given new meaning when they discover stable has been the scene of the Incarna- Benét has taken the story of the Birth and it in poetry that is at once both universal articular. This play, written during World War II, comes from the agony of a world seeking redemption from tyranny and war. Though Benét may not sound all the theological depths of Christ's birth, his words have the ring of reality about them, for they show Christ as the Answer to man's search for meaning.

A modern script that combines some of the fragility of Berlioz's *L'Enfance du Christ* and the old medieval naïveté is Henri Ghéon's *Christmas in the Market Place*. With delightful gaiety and reverence it tells the story of a band of gypsies who improvise the Christmas story on Christmas Eve. A whimsical lot who don their makeshift costumes, they tell the story with obvious inaccuracy of fact but great accuracy of insight. This play has a fragrance of innocence and joy about it. It is poignant and gay and reminds one of some of the finest old carols.[3]

Some years ago W. H. Auden wrote a verse-oratorio called *For the Time Being* (*Religious Drama*, Volume I, MV $1.45). It has become increasingly popular, and, if the author is not mistaken, was recently set to music. In any case, it is a significant statement of the meaning of Christmas. *For the Time Being* is a mature, subtle, thought-provoking work. Look at some lines from the closing scene.

NARRATOR: *". . . Once again*
As in previous years we have seen the actual Vision and failed
To do more than entertain it as an agreeable Possibility, once again we have sent Him away,
Begging though to remain His disobedient servant,
The promising child who cannot keep His word for long.
The Christmas Feast is already a fading memory,
And already the mind begins to be vaguely aware
Of an unpleasant whiff of apprehension at the thought
Of Lent and Good Friday which cannot, after all, now
Be very far off. But, for the time being, here we all are, ...
. . . To those who have seen
The Child, however dimly, however incredulously,
The Time Being is, in a sense, the most trying time of all.
. . . In the meantime

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om *Herod and the Kings* (Coventry). *Religious* , Volume II, page 148. Copyright © 1958 by an Books, Inc. Reprinted by permission of Meridian Inc.

[3] Walter H. Baker Company, distributors.

JANUARY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and musical events.

SUNDAY, January 1: CHRISTMAS II

HYMNS: 533 "O God, Our Help in Ages Past" • 112 "I Know Not How."

ANTHEMS: Giles: "To Be a Pilgrim" (Nov. MUSIC FOLIO) • Gibbs: "God Be in My Head" (See MUSIC FOLIO).

ORGAN: Groves: "Ton Y Botel" (from *Six Welsh Hymn-Tune Preludes for Organ*) ZS (easy) • Clokey: "St. Anne" (See MUSIC FOLIO).

Jan. 1, 1782: Johann Christian Bach, youngest son of Sebastian, d. London.

SUNDAY, January 8: EPIPHANY I

HYMNS: 90 "As With Gladness Men of Old" • 123 "There's a Light Upon the Mountain."

ANTHEMS: Dressler: "When Morning Gilds the Skies" (See MUSIC FOLIO) • Dirksen: "A Child My Choice" MZB (medium-difficult).

ORGAN: Harding-Cassler: "Morning Star" (from *Hymntune Preludes for the Organ,* Volume I) MZU (easy) • Willan: "Let Us All With Gladsome Voice" (from *Six Chorale Preludes,* Set I) MZM (medium).

Jan. 8, 1792: Lowell Mason, American hymn-tune composer, b. Medfield, Massachusetts.

Jan. 14, 1875: Albert Schweitzer b. Kaysersberg, Alsace.

SUNDAY, January 15: EPIPHANY II

HYMNS: 31 "When Morning Gilds the Skies" • 263 "Once to Every Man and Nation."

ANTHEMS: Gastoldi-Nelson: "In Thee Is Gladness" (Nov. MUSIC FOLIO) • Farrant-Davies: "We Sing Our Praises Now to Thee" (See MUSIC FOLIO).

ORGAN: Bach, J. C.: "How Lovely Shines the Morning Star" (from *80 Chorale Preludes*) YI (easy).

Jan. 27, 1756: Wolfgang Amadeus Mozart b. Salzburg.

. . . in Dra

(Continued from page 39)

There are bills to be paid, machines
keep in repair,
Irregular verbs to learn, The Time Bei
to redeem
From insignificance.[4]

Auden's whole thesis is one of redemption a salvation, for Christ comes as the redeemer fr meaninglessness. The play is a deep, power statement of the urgency of the Gospel in world of shifting values and vapid beliefs. T Incarnation is a summons to redemption. *the Time Being* states the futility of our a and proclaims the Gospel as our hope a salvation.

Christmas is a time of greatness and not time of sentimentality. What we present our Christmas celebrations—music, art or dra —represents what we really believe about t Incarnation, and the spirit in which we prese it emphasizes our belief. We cannot play wi superficial representations of Christianity a then wonder why our faith seems empty. church that has a profound vision of Christm will proclaim it progressively in growing ter reaching from the present into the unknown the future, stretching beyond its capabiliti latching on to a power that will pull it realms beyond its knowing. The depth of t Christmas story will only be known in t way we portray it.

The primary purpose of music in the chu is not to entertain. It is not an exhibition. purpose is to release the higher sentiments life. After the rendering of Messiah, *the E of Kinnoull thanked Handel for a magnifice entertainment which he had given to t audience. Whereupon Handel replied, "My lo I did not mean to entertain them, I meant make them better men and women."*

Sensing this Plato suggested that all mu should be consecrated. It is a medium of co munication. It is a releaser of emotions. It a power which contemporary Protestant Ch tianity has not fully comprehended nor eff tively used.

It has its place in religious life and teachi only when "it lifts the soul to greatness!"

—Bishop Fred Pierce Corson

[4] From W. H. Auden's *For the Time Being.* printed by permission of Random House, Inc. Copyri 1944 by W. H. Auden. Reprinted from THE COLLEC POETRY by W. H. Auden.

. . . in Music

(*Continued from page 7*)

teen verses "From Heaven Above to Earth me" [1] emerged that evening and was pub- l at Wittenberg the following year.

ring the Reformation the Christmas spirit ed in Germany in deeply spiritual observ- , but it went underground in England. Puritans passed ordinances forbidding h services and public festivities on Christ- lay; the twenty-fifth of December was desig- l a day of fast and penance. "Merry" tmas celebrating was called "anti-Christ- " Town criers went through the streets a days before Christmas, reminding citizens superstitious festivals would not be ob- d and that all markets would be kept .

course, these anti-Christmas laws were y unpopular. Rioting broke out in 1647 in lon, Oxford, Ipswich, Canterbury and the ty of Kent. A mass meeting of ten thousand from Kent and Canterbury passed a reso- n threatening that if the Christmas celebra- were not restored, they would return the to the throne.

out twelve years later, with the return of monarchy, the celebrations returned to in. But the Puritan influence lingered two red years longer in our own New England. ate as 1870, the public schools of Boston classes on Christmas Day, and any who l home to observe the day were severely shed.

e host of immigrants, bringing their quaint ovable customs from Europe, hastened the n of caroling to the United States. The ilation of these peoples meant adoption e crèche with its accompanying Nativity , the Christmas tree (with "O Tannen- " from Germany), Saint Nicholas and the iar songs that go with this Christmas ol. At last it was possible to sing carols e streets of Boston. The first public carol took place on Beacon Street, December 24, and proper Bostonians held open house nor of the day! The next year St. Louis, uri, far from Boston in geography and ence, began the custom of public carol ng.

w well we have integrated these inter- nal customs into American life is shown ur surprise when we learn we have had c caroling only since 1908. Indeed, it seems ave been singing this joy always!

[1] e November, 1960, Music Folio.

Veni, Emmanuel

(*Continued from page 8*)

To us the path of knowledge show,
And cause us in her ways to go.

III. O REX GENTIUM (O King of the Gentiles) Antiphon for December 22.

(a) *O Rex Gentium et desideratus earum, lapisque angularis, qui facis utraque unum; veni, et salva hominem, quem de limo formasti.*
O King of the Gentiles, yea, and their Desire, O Cornerstone that makest of twain one; come, and save man, whom Thou hast made of the dust of the earth! (See Haggai 2:7, Ephesians 2:14, 20.)

(b) This was not put into Latin, but the English stanza reads:
O come, Desire of nations, bind
All peoples in one heart and mind;
Bid envy, strife and quarrels cease;
Fill the whole world with heaven's peace.

The tune *Veni, Emmanuel* is admirably suited to the words to which it is always sung. It is plainsong and ought to be printed without bar-lines. It was once thought to belong to the twelfth or thirteenth century—as the hymnal suggests—but it cannot with certainty be traced any earlier than the eighteenth century.

Probably for many of our congregations and choirs it will be their only attempt at plainsong, but no one can miss the thrill of the jubilant refrain:

Rejoice! Rejoice! Immanuel
Shall come to thee, O Israel.

Thus the Advent cry rings down the ages. We in our time take it up from those who have gone before—from those who, in many ages have sung *Veni, Emmanuel.* "Come, Lord Jesus!"

Music for Primaries

(*Continued from page 37*)

Additional Resources:

Andrews: *Creative Rhythmic Movement for Children* (PH $7.65).

Driver: *Music and Movement* (OU $3.00).

Dearmer, Williams, Shaw: *Oxford Book of Carols* (OU $3.50).

Brown: *More Children's Worship in the Church School,* Chapter 8 (HA $3.00).

Child Guidance, June, 1960: "Creative Rhythmic Movement and Religious Growth" by Martha Cornick.

. . . In your Church

(*Continued from page 14*)

O world, a King is born!
A ruler of souls who wears a crown of glory.
O world, there's a song in the air that the manger of Bethlehem cradles that King!

There's A Song In The Air (No. 98) *Solo*
(sung softly)

Narrator: And so it was that the angels heralded a new King; peace was promised to men of good will; shepherds and wise men, you and I witnessed the birth of the Son of God.
Praise God, love has come down at Christmas time. . .

Love Came Down At Christmas (No. 94) *Choir*

Narrator: God and sinners reconciled.
The Saviour is born.
Yes, this is the way it happened.
This was the way it happened for you and for me in December, 1960. . .
These are the things we cherish; these are the things we treasure . . . and we'll always remember, it happened this way.

Silent Night (No. 106) *Organ*
Benediction *Minister*
Choral Amen *Choir*
Postlude: *Hark! The Herald Angels Sing* (No. 86) *Organ*

Choral Technics

(*Continued from page 32*)

pure "ee" sound. All will note not only the uniformity of vowel sound but also a change in intonation. As mentioned above, many singers honestly believe that they are singing the correct vowel when they are not!

The individual conductor must determine his own manner of applying these principles in relation to the particular faults of his own choir.

. . . SING SPIRITUALLY

Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve here, and reward you when He cometh in the clouds of heaven.

—from John Wesley's Rules for Singing.

Music for Juniors

(*Continued from page 35*)

COURSE VI: WIDER GROWS THE KINGDOM

UNIT III: THE CHURCH AROUND THE WORLD

1. "Thanks to God" (P, p. 33); "Forwa Through the Ages" (P, p. 40); "Let All t World in Every Corner Sing" (P, p. 70).
2. "We Would See Jesus" (SW, No. 20; M No. 113); "O God, Whose Love Is Over A (SW, No. 50); "Our Church" (HJ, p. 92 "God of All" (P—Part I, p. 8).
3. "Remember All the People" (SW, No. 127

UNIT IV: PAUL, MESSENGER OF GOOD NEWS

2. "Faith of Our Fathers" (SW, No. 113; M No. 256); "Thy Work, O God" (SW, N 34); "I Would Be True" (SW, No. 39 "Dare to Be Brave" (SW, No. 64); " Master Workman of the Race" (SW, N 56; MH, No. 118).
3. "O Jesus, I Have Promised" (MH, No. 226

UNIT V: WHAT IT MEANS TO BE A CHRISTIAN

2. "Rise Up, O Men of God" (P—Part III, 72); "Dare to Be Brave" (SW, No. 64).
3. "O Master, Let Me Walk With Thee" (M No. 259).

Fanfare!

Go West for Fun in Sixty-One in the Janua issue of MUSIC MINISTRY calls NaFOMM'ers to sunny California for t biennial meeting next August. You should interested! Ever hear of *The Organ W* Harold Fair presents a delightful narrative this historical event next month. . . And Phil Dietterich begins a new series on *Music in T Methodist Youth Fellowship.* These and oth interesting features await you in Janua MUSIC MINISTRY.

Music Folio will include two new anthe from Abingdon Press: Regina Fryxell's setti of *Thou Wilt Keep Him* and Philip Dietteric *O Love That Triumphs* (SAB). Also: *Go Dark Gethsemane* by Leland Sateren; *W drous Love,* an SSA arrangement by Niles a Sheppard; *Lord Jesus, We Give Thanks Thee* by Praetorius-Thomas; and Wechman organ prelude on the chorale *Nun freut euch*

Begin the new year with a resolution to t all your friends about the help you get fr MUSIC MINISTRY!

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